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# CATHOLIC ART QUARTERLY



CHRISTMAS 1942  
VOLUME VI NUMBER 1

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## CATHOLIC ART ASSOCIATION

Harroto Library  
of Ecclesiastical Art

### A QUARTERLY MEMBERSHIP?

WHAT CAN YOU as an individual member do to help the Catholic Art Association? An ever increasing *membership* is necessary. The *Quarterly* has always depended on memberships, individual and institutional, rather than on subscriptions to meet its financial obligations. Too many of late, perhaps not realizing this fact, have dropped the \$2.00 membership status for the \$1.00 subscription only. Attention to this matter will ease our new treasurer's burdens considerably.

### EDITORIAL ANNOUNCEMENTS

WE WILL BE ABLE to present to CAA members sometime during the year an index for the first five volumes of the *Catholic Art Quarterly*. Sister Helene, O.P., secretary, is responsible for this difficult, well done job.

SOME ISSUES BACK, Gerald Doyle, former editor of the *Quarterly*, made an appeal for a new cover design. To date only two designs were presented, one of them being the cover used for the Michaelmas and the Christmas issues. Some have objected to the curved title on the present cover, others to the change of symbol, and others have expressed a liking for the cover on the whole. Once more we ask the CAA to get busy on a cover design which will allow the printing of the contents on the cover, eliminate the curved title, and allow either for the old or the new symbol. The designer whose work is accepted will receive credit in the *Quarterly*.

THE NOVEMBER 19 *Journal of Philosophy* published an article "Recent Catholic Views on Art and Poetry." The article reviews very favorably the Catholic theory of art as represented primarily in the work of Eric Gill and Jacques Maritain: "Anyone who follows this theory sympathetically must be impressed by its aesthetic insight, moral sensitiveness, and dialectical subtlety." Particularly interesting is the comment: "The ideas that seem so far apart—methodical skill and ecstatic imagining—come together because both involve engendering and direction by the same Being. This common spring and law makes them commensurable, and the craftsman, however humble, weaves an analogue of poetry in his coat, and the poet, however bubbling and inflamed, abides by the lines and rules of technique." The only objection the reviewer makes to the Catholic theory of art is this *Being*, God. I fear we can't do much about that!



# The Catholic Art Quarterly

VOL. VI

CHRISTMAS 1942

No 1

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with ecclesiastical approval.

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Business communications and changes of address should be sent to Sister Helene, O.P., Studio Angelico, Adrian, Michigan. Articles intended for publication should be addressed to the editor, Dunstan Tucker, O.S.B., Collegeville, Minnesota. Since the *Catholic Art Quarterly* appears only four times a year and space is consequently valuable, it has been deemed advisable not to publish material that is easily accessible in secular sources unless that material is presented from a new and important angle, or is given a Catholic interpretation, and is in accord with the Catholic Art Association principles.

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## THE PRESIDENT'S MESSAGE

Dear C.A.A. Members:

IN NORMAL YEARS the present issue of the CAQ would have carried the story of our national meeting. Since a national gathering this year was out of the question plans are developing in various quarters to substitute regional meetings instead. I would urge you all to be as enthusiastic now for your own regional meetings as you were in the past for the national get-together. By sponsoring regional meetings, the Association is not de-centralizing, but is aiming to strengthen even more effectively a Catholic understanding of the arts. The C.A.A. constitution holds the president responsible for the general convention, and therefore in the spirit of the constitution, this same obligation of his applies to substituting programs. I will therefore be deeply interested in each section's plans, and in approving them it will be my interest to see that the national understanding of a truly Catholic approach to the arts is intensified rather than weakened. These smaller gatherings are bound to bring to light valuable people who would be overlooked in the larger national gatherings. By knowing our own locality well, we will be better prepared to further C.A.A. interests when conditions make a national convention again feasible. In the near future, therefore, forms will be sent to all regional directors asking for a prospectus of intended regional activities.

☞ BALLOTS for the election of C.A.A. officers for the coming year were included with the last issue of the CAQ to all sustaining members. Since all but first class mail is being delayed, due allowance was made for late returns. I quote the final results:

President.....Rev. Angelo Zankl, O.S.B.  
Treasurer.....Mr. Frank Seaman  
Secretary.....Sister Helene, O.P.  
Committee Chairmen:

Melvin Steinfels, Professional  
Sister Genevieve, R.S.M., Educational

To the outgoing officers I extend in the name of the entire C.A.A. heartfelt thanks for their unselfish labors, and ask from their successors that they maintain the fine standard set by their predecessors. To foster the spirit of solidarity between members and officers, I extend to you all the invitation to communicate with your officers, regional and national. The officers are your representatives, and when you help them to know your needs, you help them to serve the needs and interests of the entire C.A.A. Your cooperation must extend far beyond the passive function of merely paying promptly your membership dues—encouraging as this may be.

☞ ELSEWHERE in this issue you will find those institutions listed which, being with the association at its foundation, have persevered “unto this present.” The admission that “others have fallen asleep” in the cause of Catholic ideals in the arts in the five years of activity intervening, makes our salute to the steadfast fitting indeed. A similar list of faithful individual members will be compiled for a future issue.

☞ IT SEEMS TIMELY to remind you that those who are subscribers only do not enjoy membership privileges. Exhibiting in C.A.A. conventions, regional or national, and borrowing CAA exhibits are the prerogatives of sustaining members only. Inclusion of your works in the *Quarterly* gallery pages is also governed by this same rule, with the exception that a jury adds at times a “guest” feature from outside the ranks for our instruction. Former supporting members who, in the interest of economy, have dropped to the status of mere subscribers may not have realized the loss of opportunities involved in membership.

☞ TO THE MANY CAA members who expressed concern and Christian sympathy at the news of my mishap I am deeply grateful, and can now assure them that there will be no permanent injury in spite of a skull fracture and concussion. The knowledge that you were offering prayers to God during the black days following the accident made me realize vividly the reality of Christ’s mystical Body, and I beg you now to help me offer fitting gratitude to God for still permitting me a time for meriting. That the divine Christ-child may fill your hearts with His own peace is the seasonal prayer of

Your devoted president,

ANGELO ZANKL, O.S.B.



# First Five Years Of The CAA

WITH THIS CHRISTMAS ISSUE, The *Catholic Art Quarterly* enters on its sixth year of existence. Since even today we are asked by new subscribers and enquirers "What is the Catholic Art Association?" "Who founded it?" "What has it done?" we have thought it well to prepare a short history both in an effort to evaluate achievement and to acquaint our new members and subscribers with the reasons why it came into existence and what it hopes to accomplish. The following is a collaboration, which, while it omits many important names and valuable data of a factual nature, is nevertheless a fairly accurate account of its scope and nature.

## THE BEGINNING OF THE CAA

THE GRADUAL LOSS of something to which we have always been accustomed and which we take for granted, seems seldom to impress itself on our consciousness as sharply as does the positive addition of new factors in our lives. We are all alive, for instance, to the changes that have come about through the invention and the development of the automobile or the radio or the sulfa drugs. And we are aware of the positive changes at the times they are occurring. We see the new traffic conditions, hear the voices from the air, and have personal acquaintance with people who have been cured of serious ills.

But we are not so aware of the no less important changes that are due to the gradual removal of essential elements in our lives. Sometimes it takes generations, or even centuries, before anyone notices that there has been a loss. For example, the technical traditions in painting seem to have died somewhere between 1830 and 1850, but though the effects of this break in tradition are now difficult to overlook, no one seems to have been aware of just what had happened until our own days. Similarly, it took the findings of the draft boards to shock the government into the realization that something had happened in recent generations to our nutritional traditions. Rich and poor alike, city people and country people, in this land which is richest in natural resources were found to be suffering from "hidden hunger." And, more important still, the most flexible minded of educators throughout the country were dismayed to learn from the group centering around St. John's college in Annapolis to what extent we had lost our intellectual tradition in teaching.

In the case of each of these examples a mode of thinking had disappeared, and it was only after the results of the change had become seriously alarming that it occurred to anyone to seek for the causes.

It was just some such sort of invisible and imperceptible change that had taken place in the Church itself. Pope Leo XIII, in calling for a re-development of traditional philosophy, both Aristotelian and Platonic, drew the attention of all Catholics to a still more serious failure of intellectual certainty. We are guarded from excess in matters of faith and morals. The moral tradition of the Church is healthy—but philosophy is our intellectual guide, and



the intellectual tradition of Catholics is far from healthy. Had it been healthy the Holy Father would have felt no need of restoring philosophy to its proper place in Catholic life. Most of us Catholics, both cleric and lay, have accepted to an alarming extent the modes of thinking of the secular world around us. Often we seem to take an actual pride in reducing the area of our Catholic thinking to the irreducible minimum.

This need for a return to first principles, to the fundamentals of our Christian intellectual tradition, has been nowhere more obvious than in the fields of education and of the fine arts. It was for this reason, perhaps, that five years ago, October 16, 1937, at St. Mary of the Woods College, Indiana, a small group of Catholics, most of them religious and some a few professionals, practically all of whom were concerned with the teaching of the fine arts in Catholic schools, got together with the common conviction that Catholic art, too, was living an unhealthy life. Although the secularization of the thinking of most Catholics regarding the arts was obvious to them, it was not obvious to the majority of their fellow-Catholics. It was the determination of this small group to make it so.

TO THIS END the Catholic Art Association (at first called the Catholic College Art Association) was founded, and its organ, the *Catholic Art Quarterly* (at first the *Christian Social Art Quarterly*) was published. It was natural and right, in the very nature of the situation, that the membership should be small and the subscribers to the *Quarterly* few, for, as we have before pointed out, it is hard to realize the lack of something that has long been lost, when substitutes for it have been found and accepted. Those who realize the lack will always at first be few. They will have the appearance of a small band of earnest cranks butting their heads against an apparently solid edifice that all normal people both accept and think is acceptable.

As might be expected, there was such a great divergence of opinion at this first meeting of so many different groups that more research and investigation seemed imperative before any constructive program could be adopted. Graham Carey rendered invaluable service at this point with his analytic studies of Christian art and philosophy and gave prestige to the movement because of his years of experience as a lecturer and a craftsman. His initial paper "What is Catholic Art?" proved to be the first gun fired in a long campaign to re-establish the more healthy and normal view of Catholic Art.

Despite the initial lack of a program, it was decided at the first meeting to publish a magazine to continue the work begun by the conference, and hence the *Christian Social Art Quarterly* was issued in December of the same year under the editorship of Sister Esther of St. Mary of the Woods College. At first all activities of the Association were centered at the place of foundation, but as the influence of the movement grew it was possible to delegate portions of the work to other colleges and individuals who were willing to assume the tasks. Gradually it grew into the proportions of the present organization we now see with offices and responsibilities widely divided among different individuals and places.



## THE ACHIEVEMENT OF THE CAA

TO TRACE MINUTELY the results achieved is of course impossible. The Catholic Art Association program is addressed primarily to minds, and to gauge accurately the influence on ways of thinking is at best mere guesswork. Naturally, the Association had its hard days fighting against indifference here, misunderstanding there, and the insufficiency of a meager budget. Always behind the scenes, however, there was observable a great zeal for the right and loyalty to a hard task. The first three years were devoted largely to the explanation and the discussion of principles, and only when it seemed that the time was ripe was the emphasis shifted to the need of good workmanship and worthy materials, according as it was observed that of all the factors essential to art these two were now the most neglected. There can be no art without skill, and even skill, if the materials are bad, will result in an art that is tawdry.

Most of the activities of the association have been carried out in the main by the two classes of members who constitute the Association, art teachers and professional artists, both of whom have declared against "artiness" in all its shapes and forms. The result of their differing fields of activity has been that each works for the same end in a slightly different way, and hence for the sake of clarity we will speak of their fields of work during the past two years as being distinct one from the other.

The teachers, in aiming constantly at abolishing trivial content and undue preoccupation with display in the art work of schools, are campaigning for more substantial materials and more serious effort in acquiring useful skills. Perhaps the most healthy reaction to this effort has been the development of genuine workshops in the various art studios of our Catholic schools. The tendency to "play at art," as if art study is a pastime for leisure moments and not a profession and a vocation, has been supplanted by the development of individual teachers who are steadily becoming more conscious of good workmanship as a factor in art. Following this trend, the 1940 convention held at Siena Heights College featured a number of technical workshops as the most valuable and most healthy phase of the Catholic Art Association program. The watchword of the Association "Right Reason in Making" is thus seen to be an effective force in the actual production of things. For the promotion of this aspect of work, process case exhibits were made up of various crafts which are to be used in traveling units for class room display.

The professional group has had a much more difficult mission to perform, the task of elevating the general taste of the public and of clearing up the obscurity and false conceptions which cling so persistently to the name of Catholic art. It must first persuade itself, and then demonstrate to others, that Christian principles of art can free the artist from the shackles of convention, of imitation, and of insincerity. Theirs is the work of distinguishing the good from the bad in their professional training and background, as well as in current tendencies and criticism. It is both the work of re-educating themselves, some-



times, and then of re-educating the public—never an easy matter. And again they have come forward with practical help in the form of a professional exhibit and a lending library.

THE DREAM of the Catholic Art Association from the beginning has been the foundation of summer sessions at Catholic art centers for the actual working out of programs that will be more effective in spreading the Catholic Art theory and aims through concrete demonstration of Catholic art principles in action. The three summer schools conducted this year at the Studio Angelico, Siena Heights College, Adrian, Michigan, at St. Ambrose College, Davenport, Iowa, as described in the Michaelmass issue of 1942, and at the College of Notre Dame of Maryland, were the actual realization of this dream.

The procedure differed slightly in two schools. At the Studio Angelico there were no classes, but all worked on the job of planning and executing the baptistery decorations and furnishings for St. John's Church, Albion, Michigan. The session at St. Ambrose College was nearer the traditional art school in that certain courses were given in art theory, though, like the session at Studio Angelico, the actual making of things was stressed.

The Association is particularly gratified with the results of these schools. Not only have Christian principles of art been clarified, but there are now places where they can be acquired normally in a Catholic atmosphere and under Catholic instructors. It is felt that conventions may be held, theories discussed, resolutions passed and exhibits hung, but when a group can say, "Here are our ideals in actual operation," then the results of all this agitation become tangible. It is for this reason that the Catholic Art Association regards these Summer schools as the most significant development in its history to date. We enter our sixth year with the hope that the next five years will be years filled with worthy achievements for the accomplishment of the aims set forth in 1937.



MARY KATHERINE FINNEGAN



# Praise The Lord--- And Pass The Mortar Board

By MELVILLE STEINFELS

(Note: The term "fresco" is most frequently misused. Fresco (properly buon-fresco) should be defined as "painting on freshly spread moist lime plaster. The pigments are mixed with water and become chemically incorporated with the plaster.

To the right is Melville Steinfels at work on his fresco for the St. Ignatius Loyola Mural which appeared in the Easter 1942 gallery pages. Of all the good painting techniques hallowed by time and sanctioned by effectiveness, fresco holds perhaps first place. Much of our "bad art" in churches is due to the mistaken belief that the happy effects observable in some of our finest old churches can be obtained through the use of an oil technique in mural decoration.)



AFTER THE High Renaissance fresco painting quietly fell into disuse as a medium of mural decoration. In its place was substituted the newer method of painting with oils which was favored by the artists of that day, interested as they were in "fool the eye" effects and other fashionable displays of technical dexterity easily achieved with the oil medium. We long ago revived a proper appreciation of the superiority of the more ancient murals



painted by the great frescoists, but we have been, for a number of reasons, slower to re-adopt their method of painting which was so largely responsible for the magnificence of their work.

In recent decades this medium has been revived largely by Mexican painters with the encouragement of their government, and more recently by Americans encouraged by our own Federal art projects and commissions. To date, however, its use has been primarily the glorification of the state and its post-offices, and occasionally the glorification of commerce. It is to be hoped that the Church will receive once again this art which grew to maturity in her arms and was long ago one of her chief ornaments.

Obviously the beauty of fresco can best be appreciated by seeing it. But since examples are still rare in this country, it may be well to list the advantages which cause it to be generally conceded the most suitable method of mural painting:

1. It is perhaps the most permanent of painting mediums. Assuming that it is properly executed on a wall free of moisture and injurious salts, the life of a fresco is as long as the life of the wall it decorates. The colors endure on frescos painted 3000 years ago. In this day when buildings are constantly afflicted with obsolescence and area-bombing planes, we need not hope for ours to last so long.

2. The peculiar glow of a fresco's colors and its matt surface are qualities which mural painters using oil medium have frequently tried to imitate because of their suitability to wall decoration. However it would seem more logical to paint fresco rather than imitate its inherent qualities in oil.

3. Closely allied to this matt surface is the quality a fresco has of "staying on the wall." Because the colors become literally a part of the wall itself, the observer always has a sense of looking at *a wall decorated*, not at *a mural decoration covering a wall*. And since the observer is always conscious of the wall itself, even the most violent contrasts of colors fail to make visual holes in, or reliefs upon, its surface. Thus, because the color integrates itself with the wall, the integrity of the wall is maintained.

4. Further, the exigencies of the fresco method require a simplicity of conception and execution which tend to create a monumental and architectural design. This explains the historical decadence of mural painting after the more facile oil medium replaced fresco; or at least the abandonment of fresco when the older ideals of mural painting deteriorated.

5. Finally, there is the advantage (sometimes misinterpreted as a disadvantage) that a fresco usually must be painted in the situation it will permanently occupy. This causes the artist, almost unconsciously, to harmonize his colors and values with their environment, a thing most difficult to do when a picture is painted in the studio and put in place after completion.

FULL details of the method of fresco painting (or methods, since almost every artist finds his own variations) can be found in many good books on the subject. Unfortunately most of the books frighten away the novice in fresco by hurling him among great numbers of chemical formulae, and the



opposing opinions of scientific men regarding the values of certain limes and pigments in varying circumstances. In practice, fresco is not as complicated as the books make it seem. Giotto, Fra Angelico, and Michelangelo did very nicely without any post-graduate courses in atomic physics or chemistry. Fresco does, however, require some considerable muscular labor in its workmanlike procedure. And it is a bit too untidy to experiment with it in one's bedroom or front parlor. To paint frescos, the artist must step from the imaginary pedestal which makes him a "professional man," adorn himself in overalls, and become an honest workman along with the house-painter, the mason, and the plasterer.

The fresco procedure can be described briefly as follows:

A bare masonry wall or a surface of metal lath is covered with about three coats of plaster, with time allowed after each coat for drying. This plaster is a mixture of slaked lime with sand or marble grit. These coats will normally be applied by plasterers according to the artist's specifications and direction. After these coats have hardened, the wall is soaked well with water, and two more coats are applied by the artist or his assistant. The thin top coat is richer in lime than the preceding ones, contains a finer sand or marble, and is trowelled to a smooth surface for painting. Both these coats are applied at the beginning of each working day to a section of the wall as large as the artist expects to paint the *same* day—sometimes a few square feet, sometimes several square yards, depending on his speed. At the end of the day any part of this area on which the painting is not *completed* must be cut off the wall to be done over another time.

Previously the artist has made his design and enlarged it in the form of a full sized drawing on paper (the cartoon). The outlines of this cartoon have been perforated, so that when the last coat of plaster has set well enough to be worked on (touching the surface will not leave a fingerprint), the outline drawing can be quickly transferred to the surface by placing the cartoon in its proper position and tapping (pouncing) over the perforated lines with a cloth bag filled with powdered dry color. This or some similar method of transferring the outline is used because time must be conserved in painting the area before the plaster becomes dry (three to eight hours, depending on the moisture of wall, humidity of the air, etc.) Also because the mural is being finished section by section as a jig-saw puzzle is assembled, and the cartoon guarantees that each day's work will fit properly with what has been done before and what will be done later.

For painting, dry pigment is ground with water into a thick paste and kept in jars, renewed when it dries. Water is used to thin this color in painting, *nothing more being used as an adhesive*. The chemical action of the drying plaster holds the color permanently on its surface so that even subsequent washing will not remove it. Since many artists are unfamiliar with dry colors (or dry pigments), it may be well to explain that they are the powdered color from which oil colors are made by adding oils and resins, water colors by adding gums, tempera by adding egg, etc.



Because lime bleaches most pigments, the palette which is safe to use in fresco is somewhat limited, though it is entirely adequate for the purpose of mural decoration. It consists chiefly of the earth colors such as the siennas, the ochres, umbers, possuoli red, light red, etc., and some chemical colors, the most useful of which are transparent oxide of chromium green and cobalt blue. Vine black and zinc white are also used, although lime usually serves as white in fresco. Many painters add a small quantity of lime white to all their colors. This gives them an opaque instead of a transparent quality.

Those familiar with the earth colors in oil may consider them to be so many varieties of brown, but in fresco they become amazingly brilliant and hence the artist must learn to anticipate the color becoming lighter as the plaster dries. The change is very rapid the first few days, then more subtle for several months.

In general, a fresco *cannot be altered* except by removing a section of plaster and undoing the part. A few small corrections may be made with egg tempera or by certain other means after the plaster has dried, but the practice is undesirable because the different texture of the second medium may make the change appear conspicuous later on.

Although many people are under the impression that the color soaks deep into the plaster, this is untrue. It forms a film of only microscopic thickness on the surface and may easily be scratched off with a hard object. Therefore a fresco should never be painted where there is danger of accidental abrasion, or of deliberate mutilation by penknife autographers.

The cost of executing murals in fresco is comparable to oil painting when materials are of the best quality. Fresco painters frequently compute their fees at about \$20.00 per square foot. But in many cases, if the design is simple and other conditions favorable, a charge of less than half this sum would be satisfactory. The quantity of pigment used is quite small. The plaster materials are not expensive, and in the case of a new building the wall would have to be plastered to receive any form of painting. A scaffold usually must be built, but the greatest expense is for the labor. Plasterers will not be able to work as rapidly as they would with other types of plaster now in general use, and hence for a painting of any size the artist ordinarily will need one or more assistants or apprentices to relieve him of at least the more menial tasks so that he may conserve his energy for painting as quickly as possible while the plaster is still wet.

Because of the great rapidity with which a fresco must be painted there can be little time spared to make aesthetic decisions during execution. Consequently everything concerning the color and design must be carefully planned in advance. Thus, it is a peculiarity of fresco which cannot be emphasized too much that the preparation is many, many times more lengthy than the actual painting.





Wood Engraving



NATIVITY

GEORGE BARFORD



WESTERN WINTER

GEORGE BARFORD

# The Catholic Art Of Nursing

By SISTER BERNO, O.S.B.

ONE OF THE paradoxes of our modern civilization is that dancing, music, and the making of pictures and statues are recognized almost servilely as arts while there is a conventional reluctance to consider activities necessary for life such as agriculture, carpentry, medicine, nursing, and the like as belonging to the same category. The fact of the matter is the latter are sometimes looked upon as belonging to a lower order of human activity known as work, as if work of any kind was not meant by God to be an art into which man puts forth the best of his soul and brain in directing his hands skillfully for the creation of a farm, a home, or a healthy body and mind.

While the nursing profession itself would be perhaps the last to make an issue of the academic question about the status of nursing among the arts, it is of the greatest importance that nurses themselves realize the high role to which they have dedicated their lives. The world is indeed fortunate that the vague conventional forms of thought characteristic of the average run of people do not prevail, and that there are men and women of sufficiently broad vision who have understood the art-role of the Christian nurse in society. For nursing is a real art sanctified by Christ Himself who made it His lifework to heal men's souls and bodies, and it is only by realizing the manner in which the Catholic nurse cooperates with Christ that she becomes aware of the dignity and beauty of her profession. Speaking to nurses at the annual Catholic Hospital convention this year of the work of the nursing Sister, Archbishop Stritch says, "Your hands are the hands of the gentle, the tender Christ, and your smile of assurance is His smile." And writing of the role of the nurse in our war-torn world, Annie W. Goodrich, dean emeritus of the Yale University School of Nursing, lauds the vast possibility for good of a nursing profession conscious of its dignity. "In nursing," she writes, "which is but one thread in the tapestry of life, we find evidence of a creative process that forbids despair, that points to a plan and a purpose leading to an ever greater unity (of man) through understanding and the joy of ever more perfect workmanship which is the essence of art."

That it is necessary for the nurse to look upon her work from the technical standpoint as a fine art, no one aware of the nature of nursing will deny. And yet for the Catholic nurse this is not enough. If on the one hand we cannot minimize the need of technical training it is impossible to overstress the importance of the Christian character and the Christian personality; for if, as Jacques Maritain says, the Christian artist cannot create a Christian art unless he have Christ in his soul, how much less can the Christian nurse cooperate fully with Christ unless she possess in her heart the compassion of Christ. It is only in the happy marriage of the best techniques and supernatural motives that the nurse can bear up unflinchingly and bravely against the many distress-



ing situations she must encounter. There is an art of living with God, but there is also an art of working with God, and it is only by realizing the dignity of her art that the youth, brains, and happy heart of our Catholic nurse will effect those things which it is the nature of the nursing art to effect.

Rather therefore than discuss the nature of nursing education from the technical standpoint, we will indicate the essential part that character and the Christian virtues play in the nursing arts, showing first the points of similarity and dissimilarity between the worldly and the Catholic ideal of the nurse.

#### DIFFERENCE OF WORLDLY AND CATHOLIC NURSING IDEALS

**B**OTH THE worldly and the Christian nursing ideals demand a certain physical and intellectual fitness in the nurse, an adjustment of personality and character which enter into the notion of "complete" equipment for professional service.

As regards physique, we want her to be healthy and strong, agile and dextrous in the use of her members. In the department of mind she must be well equipped with suitable knowledge, be bright and intelligent in the use of it, sound, clear, and accurate in her judgment, conscious of her own limitations, neither too cock-sure nor too diffident, and capable of acquiring fresh knowledge as well as making use of the old. We want her to be firm and consistent, yet not rigid or obstinate in her viewpoint; capable of making up her mind and of adhering to her resolution, but also capable of changing her plans in view of better knowledge. We want her to be master of her emotions, yet susceptible and delicate without being touchy or gloomy. She must be manly and refined as is becoming her status as a nurse; polite and attractive, genial without loss of proper reserve. Her aesthetic sense should be developed—we want her to recognize and appreciate beauty when she sees it. In her ethical conduct we look for sound underlying principles. Piety, too, we want—a sane and healthy piety free from fanaticism, and a good philosophy of life which is free from superstition. So much for the qualities that grace the ideal for all nurses.

A further analysis, however, of the nursing ideal, reveals a distinct point of departure between the secular and the Catholic schools of thought. One recognizes immediately two nursing ideals striving for mastery—the Christian nursing ideal which bases its standards on sound moral principles and on the precepts of a divinely instituted Church, and the secular nursing ideal which bases its principles on the standards of a worldly philosophy. To the Christian nurse the element of religion is essential; to the secular it is a matter of indifference. In other words, the worldly ideal is restricted to certain standards which make for effectiveness and attractiveness in the service of society—honesty, truthfulness, self-respect, refinement of taste, earnest concern for the preservation of health in the healthy, and sympathetic regard for the restoration of health to the sick. We pay due credit, of course, to this worldly ideal. It does demand a number of genuine natural qualities which, indeed, enter into the making of a perfect nurse and constitute "that something about her" that is immediately, but perhaps superficially, pleasing.

The Christian ideal, on the other hand, comprises all that is excellent in the worldly ideal, correcting its superficialities and wrong principles wherever they exist. But more than that, it makes up for its deficiencies and raises the whole to a supernatural plane. One may here well recall the truth so much stressed by theologians, that the supernatural does not destroy the natural, but supposes it, elevates it, and adds to it. One author states: "Somewhat as the electricity energizes and 'vitalizes' the wires and lamp, and through these gives light, so the supernatural life, acting through man's natural equipment, produces actions of a supernatural character. This new life is said to make men adopted sons of God and partners of Christ."

In virtue of this partnership with Christ, then, Catholic nurses are in themselves bound together and with Christ by a common link which was forged on the day of their baptism and which is strengthened year by year by the reception of the same sacraments—by participation in the same supernatural life, the life of Christ. Strengthened, consequently, by supernatural powers, the Catholic nurse finds herself in a key position to participate actively in "Christ-like healing." She views the whole man in her patient—his psychology and his spirituality no less than his physical being. She is aware that a purely naturalistic approach to the problems of illness can never touch the real inwardness of disease and nursing care.

#### NATURAL MOTIVES COMMON TO ALL NURSING

**M**OST OF MAN'S social activities are generated by a motivating power of some kind. Without it no one can really succeed. For human nature needs to be driven—energized by the promise of something to be attained as a reward. And surely an analysis of a nurse's duties convinces one of the indispensibility of that power; certainly, without it she would frequently fly from the crucial scene of suffering.

Even a superficial study of relevant facts associated with nursing activities brings to the fore those certain motives which all nurses who are endowed with an ordinary amount of enthusiasm have in common. One motive, which is in keeping with the individualistic attitude of modern society and is perhaps the most easily observed, is the desire for personal advancement—for progress. And it is not to be wondered at. Since her student days the nurse has heard over and over again that nursing must advance with the progress of medical and biological sciences. She is accustomed to dealing in biological terms and is well aware of what, biologically speaking, the absence of growth means—stagnation, senility, and decay. In a nursing situation the absence of growth means routinization, dead-level performance, and inflexible formalization of procedure, all of which rob the nurse of natural inspirational qualities.

We moderns lay great stress on the satisfaction of the worker on the job, the love of the artist for his work, as necessary for effective performance. In any activity that demands the exercise of intelligence, a capable worker is rarely satisfied except as some personal growth is evident to him. Philosophers teach us that the object of the intellect is the attainment of truth. Therefore, when an intelligent agent acts intelligently he does so for a purpose. When



the purpose is accomplished, though his activity ceases, some reality is the result which before was only a potentiality. Progress, isn't it, and art? It is a progress in art arising from intellectual curiosity and the desire to do a good job, a motivating power which is inherent in the human mind. And it is the second motive commendably active in the well disciplined minds of nurses.

And then there is the motive of natural charity—of service to society. Philosophy voices the fact that "A man is bound to be charitable toward his neighbor because he is one with him in his nature." Mutual service among members of human society is a tendency, then, which is inherent in the very nature of man. One recognizes traces of charity forming the basis for social service in its diverse forms. Yet the notion of charity takes on various significant turns according to the views of the various philosophers. Modern worldly exponents call it humanitarianism, altruism, regard for the interests of mankind, benevolence, philanthropy, or simply charitable activity directed toward socially desirable ends. Christian philosophers call it "Christian Charity," and identify its aims with the aims of those who remember the words of Christ: "As long as you did it to one of these, My least brethren, you did it to Me."

Prescinding, however, from charity's direct, intrinsic purposes, and from natural or supernatural motives that back it, one recognizes its influence as the great dynamic force which liberates the potentialities of the nurse for rich and effective functioning in every aspect of her living, in her practical and intellectual pursuits, in her civic and religious relations. Charity indeed offers the very apology for her life of self-sacrifice and unstinting devotion.

As considered from a purely natural viewpoint, then, motivation is necessary and holds a universally valid place in the art of nursing. The motive that engenders an act gives to it a peculiar animating force which makes for success and progress in whatever activity is contemplated. Certainly, even on the natural plane, it gives to nursing that directing force so intricately involved in the process of growth in knowledge and skills, until the end—the greatest possible professional achievement—is reached. But this is still far from the Christian concept of nursing as an art.

#### SUPERNATURAL MOTIVES BASIC TO CATHOLIC NURSING

THE RECOGNITION and understanding of the Christian concept of the nursing art gives to the Catholic nurse a motive power that is distinctly of the supernatural order. She well observes physical man—his health habits, his physical reactions and behavior patterns, his responses to sensory stimuli, his facial expressions, his individual traits, and his worries. Her view embraces all of these phases, but she adds to them a spiritual value which renders them meaningful in the light of man's origin and his eternal destiny. Carefully evading the bewildering mass of conflicting theories current today regarding the evolution of the body, she accepts the reasonable and authoritative voice of the Catholic Church, which teaches that One Redeemer repaired the fault of one man, and that all men share in the redemption because all men suffered in the fall.

The Catholic concept of nursing, therefore, recognizes not only man's body—his psychogenetic aspect in social setting and its interrelations, but concentrates primarily on man's supernatural aspect as the all-important one. From the principles of Catholic Ethics and right Theology it draws the truths that man possesses, besides that body, an immortal soul which was created by God at the moment of conception, and which is destined for eternal union with Him. This concept makes man "...more than a mere mass of protoplasm, that quivers for a while and then passes into an annihilating death"—as one writer forcefully stated. The Catholic viewpoint emphasizes that man lives beyond his physical death, and that in that other life the measure of his destiny will depend on the degree to which he has cooperated with grace.

The Catholic nurse of today, then, standing in the line of defense of supernaturalism in its battle with the naturalism of life, conceives of a supernatural set of motives to fittingly activate her art. She, too, seeks progress and personal advancement, but unlike that sought by her naturalistic sisters, hers is of the kind that has a goal in view—the final goal which all men are destined to attain. She sets out to understand the events of life in the light of eternity.

Again, the Catholic nurse craves intellectual knowledge and at times, no doubt, precisely for knowledge's sake alone. We willingly grant that to stock and discipline one's mind with the aim of blending spiritual, personal culture with the physical, social culture, is indeed a noble undertaking and truly worthy of high rank among the motives of the Catholic nurse, because it provides her with the best possible equipment in the natural order for fulfilling her mission on earth—the service of Christ in His sick members.

Charity, therefore, holds a paramount position among the motives of the Catholic nurse, and arises from her recognition of the personal dignity of the human personality as a result of man's objective relationship with God, his Creator, and his final end. Indeed, by her Christ-like service, she makes use of the corporal works of mercy as an avenue of approach to the patient's soul. Well she realizes that it is impossible to take care of her patient properly by partitioning body from soul, thus breaking that intimate unity of body and soul, which was created in one composite nature. And so she tends him wholly—his body, his mind and his soul, and by controlled love and sympathy is herself a living reminder to the patient of God's love for man. Again, the consciousness of her position as co-member of the Mystical Body of Christ impregnates her attitude with the spirit of the Apostolate which seeks to win the world for Christ. Thus, certainly, frequently or unconsciously, the Catholic nurse takes part in that spiritual legacy of which St. Paul speaks when he writes: "And if one member suffer anything, all the members suffer with it; or, if one member glory, all the members rejoice with it. Now you are the Body of Christ and members of member."

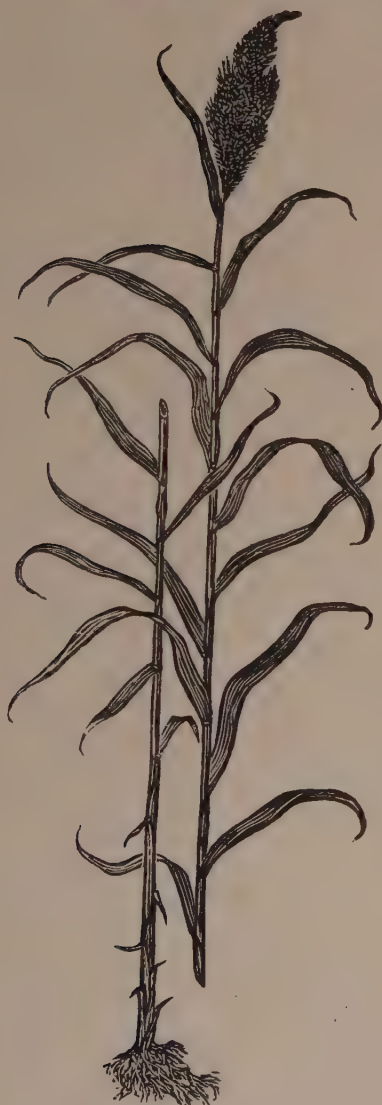
We have presented the Catholic nurse as we would have her be—an enviable product of our schools, who stands in full perspective as a true nurse in the truest type of womanhood. We have granted her a real vocation, nursing as an art, and have stamped every trait of her character with the mark of her Christ-like calling.



# Wood Engraving



LEFT: CROSS AND  
WREATH BY ADE  
DE BETHUNE.



PHRAGMITES REED , by JOHN H. BENSON



ABOVE: BLESSED VIRGIN MARY AND CHRIST  
BY ADE DE BETHUNE.

RIGHT: HEADS OF CHRIST  
AND BLESSED VIRGIN BY  
ADE DE BETHUNE.



# Graham Carey

By ADE DE BETHUNE and JOHN BENSON

ON OCTOBER 16, 1937, representatives from twenty-five Catholic Colleges and high schools met at St. Mary-of-the-Woods, Indiana, to organize the Catholic Art Association. Keynote speaker at the meeting was Arthur Graham Carey. "This talk is about art," he began. "It is about contemporary Catholic art. We are here at St. Mary of the Woods because we believe that there is something wrong with contemporary Catholic art and because we want to do something to make it better. But for a few minutes I am going to talk not about art at all, but about theology, philosophy, economics, and politics, and about these from the angle of history. . . . We cannot understand the nature of the artistic problem in isolation. It cannot be dissected out of life and studied in a special laboratory. Normal art is a large part of normal life."

The words of Graham Carey on this occasion are more or less a summary of his philosophy and lifework, for he saw clearly into the Catholic art problem and appreciated the fact that before any real reconstruction can be effected we must know the causes of the decline of Catholic art. The theme of practically all his writing has therefore been that we must understand the true nature of art, of honest labor, Christian living and discipline, and strive to correct the prevailing false notions concerning them. A true Catholic art will follow.

What is distinctive about Graham Carey's work is that he not only wrote about art, he also practiced the doctrine he advocated. Everything that exists has a reason for its existence. What is the reason for the existence of art? Rather than merely give a verbal answer, he himself made a first-hand study of art in practice. He has practiced architecture, made stained glass windows and chalices, designed and built his own home, struck medals and coins, and now, in supporting the program of the Rural Life Conference, works with his hands on his own farm in Fair Haven, Vermont.

There are certain environmental and hereditary factors that explain the nature of Graham Carey's work as an artist and a Catholic. He was born in Boston, March 5, 1892, the son of Arthur Astor Carey and Agnes Whiteside Carey. His father, one of the founders of the Arts and Crafts Society, was well known for his keen interest in the arts and crafts, and hence from his early years Graham Carey was at home in the problems of design and of craftsmanship. To his mother, however, he owes his quietly militant Catholicism, she having been a member of one of those English recusant families which stubbornly held to the Faith throughout the centuries of persecution.

His education and later experience also played a large part in his work. For example, his years in Harvard, from which he was graduated in 1914, were mainly devoted to the study of the fine arts and the European Middle



Ages. Then came the World War during which he distinguished himself at first in the Ambulance Corps of the American Field Service both in France and Macedonia, a service for which he was twice awarded, in 1915 and 1917, with the French Croix de Guerre by the French government. Following the entry of the United States in the conflict, he served as an artillery officer in the 2nd division of the United States Army.

It was only after his return from Europe that Graham Carey actively engaged in practical art work. He studied architecture at Harvard and for six years worked with the firm of Bigelow and Wadsworth where he began to develop a special interest in the design and manufacture of stained glass, working in this medium with Wright Goodhue.

THE MARRIAGE of Graham Carey to Elizabeth Foster Millet, niece of the painter Francis David Millet, took place at Cambridge, Massachusetts, August 30, 1920, and it was here at Cambridge they made their home. Characteristically, they themselves planned, built, and perfected the house in which their son Christopher was born, and in which he and the two other children, Joan and Hilda, were brought up. For them their father made a collection of curious stories about animals' tails which Sheed and Ward later published under the title *The Tails Book*. It is an interesting juvenile, at once scientific and amusing.

Graham Carey's Catholicism naturally led him to study the problems of liturgical arts. Metal work and its use in the liturgy eventually absorbed his attention, leading him to spend some additional years of training in silver-smithing at the Rhode Island School of Design, and abroad with Fred Partridge of Ditchling, Sussex, England, where he also became personally acquainted with Arthur Penty, Hilary Pepler, and Eric Gill. His designs for carving, silverware and glass have shown an exceptional knowledge of natural forms and their suitability to these various techniques, an interest which may well have been inherited from his great grandfather John Carey, a professional botanist who was associated with the famous Asa Gray.

While he was in college he had begun to read and be influenced by Ruskin and Morris, and later after the war by Chesterton, Belloc, Penty, and especially Gill. Thus he became known as the first American Distributist. He saw that there can be no revival of the arts and of sound craftsmanship without social reconstruction, and in his constant urge for going to the causes of things he came to devote himself more and more to the work of re-creating a social order in which peace and justice prevail. This, it became evident, can only be done on a small scale and in a personal manner. Thus he has been led a long way from where he first began, in a life which may appear to the unknowing as a series of new starts, but which in reality has been a life of unswerving loyalty to first principles in art and living.

Among those who formed the Liturgical Arts Society was Graham Carey. In 1935 he became a partner in the John Stevens Shop in Newport, R. I., where he and John Howard Benson collaborated in writing "The Elements of Lettering." And when the Catholic Art Association was founded in 1937 he was at

once, and has continued to be, one of its most faithful supporters. Thus he became further and further involved in writing, traveling and lecturing. He has lectured in a number of places scattered in thirteen different states; among them the Fogg Museum in Cambridge, the Rhode Island School of Design in Providence, Wheaton College, and at almost all the meetings of the C.A.A.

His articles in *The American Review*, *The Christian Front*, *Free America*, *Order, Land and Home*, *The Catholic Worker* and other publications are well known to those interested in craftsmanship and philosophy. The *Catholic Art Quarterly* has been fortunate in printing some of his most valuable essays.

As an example of his method, we quote from a letter in which he tells how he became interested in the making of coins and medals. "I was long puzzled as to why practically all medals and most contemporary coins are hideous and vulgar, and set about to study the causes of the earlier coins that were beautiful and decent. This turned out to be chiefly a study of earlier techniques and the adaptability of these to modern conditions" (See *Catholic Art Quarterly*, Christmas 1941, for the details of medal-coin technique). He later worked out a fine scheme for a complete new coinage for the United States which was highly praised by the mint people, and with the cooperation of John Benson, one of his John Stevens Shop partners, made a gold medal for the Liturgical Arts Society, the gold Catholic-Culture Sigrid Undset and Jacques Maritain awards, bronze and silver medals for the Harvard Tercentenary, dies for the Yale University seal, the Rhode Island Commemorative Half Dollar, and gold medals for the Medieval Academy of America.

WE REGRET that we have mainly recorded here the exterior achievements of Graham Carey's life, leaving unsaid the details of his inner life and the full story of his great influence on people both in Non-Catholic as well as Catholic circles. And that is much as he would have it. He is the reverse of an aesthete or romantic archeologist. He wants above all to see a contemporary Catholic art, and for this event the artist must have skill and a knowledge of the nature of materials. One of the great evils of our day, he says, is shoddiness, excessive individualism, the cult of the "genius" and disregard for good workmanship, to which is added a misunderstanding of the essential part that work, as art, plays in the good life of all men. Important as the inner life is, Graham Carey insists also upon the universal law that men must toil, as intelligent beings toil for their daily bread, and that useful work, engaged in as an art, is necessary for an individual's happiness. An independent income exempts no one. A fine inner life likewise is never complete until it blossoms forth in worthwhile endeavor, work that is done with an interest in the thing to be done, sincerely, conscientiously, and with this satisfaction that it has been done well to the best of the doer's ability.

No account of Graham Carey's accomplishments, however detailed, can give a picture of his value to the arts, to society and to the Church. Rare among her lay members is the great clarity of his mind which he has focused wisely on pursuits making for a truly Christian State. He has an unusual ability to find and encourage craftsmen in all fields of making. It is his understanding of



first principles that has logically led him to take up an active and personal part in the agrarian life which must be at the basis of any real culture. And rather than merely write, he now spends most of his time at work on his farm in Vermont, where he is taking a really vital part in the development of the land, and keeping in touch with the many interests that make for a fully human life.

## Catholic Art In Wartime

IT IS NOT ONLY the war-mangled world that forces us to save, serve, and conserve. The war lacerated Mystical Body of Christ wrings from every Catholic teacher of art a poignant cry for the saving of souls through the arts, the serving of the God of the universe through the arts, the conserving of those weakened in faith through the arts. It is ours not merely to accelerate all activity towards a world peace; it is ours to be that peace. When everywhere around us there is turmoil and haste, hesitancy and fear, ours must be a dynamic quiet "mightily and gently ordering all things."

IF WE DO NOT SERVE the creator well, we cannot serve our country well. Does every Catholic teacher of art realize how vital a factor the art program plays in this serving? Until our classes become Christ-ed we are a dead spirit; we are, in the long run, a losing nation. We reach everywhere and get nowhere because our teaching of art has become severed from the life of the Church. It is in the Liturgy where one finds the mediating agency and the formative power to produce a Christian civilization.

BRINGING CHRIST into individual souls through art is not sufficient. Our present Holy Father urges us to bring Him into society as a whole. And there are ways in which we can do this. Modernizing classrooms with new drapes using Christian motifs, murals depicting biblical scenes, crucifixes, and holy water fonts, making furnishings for the parish church, or for an army chapel, these present excellent problems for social activity. The commercialism rampant at Christmas or Easter time, for example, could be counteracted by making gifts and decorations in accord with the Church season. The Liturgy is extremely rich. The tremendous O antiphons give the essence of the Advent ritual, the part Mary played in the mystery of the Incarnation, and the many beautiful texts from the Mass and Office, such as the following are illuminating:

*The mountains and the hills shall sing praise before God, and all the trees of the woods shall clap their hands, for the Lord of all that hath dominion shall come into His everlasting kingdom, alleluia, alleluia.*

INSTEAD OF SEEKING for new ideas in re-worked art magazines and clamoring for the latest methods in presentation, let us turn to that indispensable source running over with richness, our Holy Mother the Church's Liturgy. What will methods avail if the spirit is missing? An intimate living with the Church Year gives us a reservoir from which we can dip inspiration after inspiration for workable ideas in the art classes. Any problem that works for the promotion of corporate worship is timely, for solidarity is extremely vital now.

Sister Helena, O.S.F.

# Daily Bread Beauty

H. R. Lethaby

- ☞ Art is the well doing of what needs doing—the right aim is doing necessary things beautifully.
- ☞ Beauty beckons.
- ☞ Once Art was not talked about, but only done.
- ☞ That which is always true must ever be new.
- ☞ Wisdom is nearer to ignorance than to arrogance.
- ☞ Beauty is the complexion of health: in the arts we are too much concerned with different kinds of rouge.
- ☞ *Esthetics* codifies the spontaneous, and gives rules for smiling.
- ☞ So many people look on “art” and “music” from the mere spectator’s point of view, as if they were things to be “admired” or not by him. But true “Art” is the evidence of the workman’s joy in his work. Go over and look at a tailor, what is lacking there? Go and look at the solidity of London, what is lacking there? Art should be looked on not as enjoyment and luxury to the buyer, but as life and breath to the maker, and extend the idea to cover everything of quality and goodness in things made by hands, and further to beautiful care of the tilled earth.
- ☞ Building was the evolution of practical masonry. . . . There are only two ways—the workers can be artists following a tradition and exploring the possibilities, or can be organized as hands, with a man in the office to do the designs.
- ☞ Life is not taking but making.
- ☞ Art is the mastery of toil, the redemption of slavery.





# The Modern Dance

By JANE McLEAN

DANCING AS A FORM of expression is nearly as old as humanity. It antedates all other forms of art because it employs no instrument but the body which, in the final analysis, is the most eloquent and responsive of all instruments. Dance should need no clarification by word for it is in itself the very basis of communication between men. To quote Martha Graham, America's greatest contemporary dancer: "Dance is not a literary art, it is not given to words, it is something you do. To understand dance, one must know from whence it came and to where it leads. It comes from man's inner nature. As such it inhabits the dancer. It goes into the experience of man, the spectator, awakening similar memories." Despite its fundamental character and simple basis, the art of dance, in common with the more complex arts, has grown away from the comprehension of the average man and consequently requires reinterpretation.



By reinterpretation one does not mean in this connection just explanation through words, for even they cannot convey color, melody, form, or gesture. Our common usage of everyday phrases such as "too beautiful for words," or, "it leaves you speechless," shows the inadequacy of words to express human experiences. One must see dance to understand it. Our ancient history records the primitive peoples dancing in preparation for wars and courtships, in thanksgivings and religious ceremonies, expressing themselves in the most elementary and fundamental form known to man—movement. Even today, here in our own Southwest, the American Indian continues to translate his life's experiences through this medium. Egyptians, we learn through fresco paintings, used the dance as a theatrical spectacle, while the Greeks perfected it to a very high degree, especially in Choral Dancing. This art, like others, was subjected to many changes during the Roman rule, and fast lost its honorable communal place for one of disrepute in the early Middle Ages. With its decline came several centuries of sketchy dance history, and it was not until the Middle Ages that it made its appearance in the form of peasant folk dance.

With the secularization of the arts during the Renaissance(1), dance came to its full and formalized development in France in the Court Dance. Prior to this time it had had no definite form prescribed, and only general classification as to rhythm and step. In the early 16th Century, however, rules were formulated for the proper steps for each dance as well as for a strict form in music to accompany it. Here indeed we have the greatest benefit this period bestowed upon the theory of dance.

There are several treatises on the dance dating back to the 15th and 16th Centuries, but probably the finest history in existence of the dances of the Renaissance is the *Orchesographie*, written in 1588 by a Canon of Langres and Master of the Chapel of Henry III, Jehan Tabouret, under the pseudonym of Arbeau.

THE EARLIEST form of court dance was the *Pavanne*. Its origin is traced to the court life of Inquisitional Spain where it assumed the formality and austerity which were characteristic of that period. As well as being formal and austere in mood, the *Pavanne* possessed the sombre and processional quality of the church, where dance had been an integral part of the ceremonies on notable occasions(2). Arbeau, in his *Orchesographie*, informs us that "Our musicians play it (the *Pavanne*) when a damsel of good family is taken to Holy Church to be married or when musicians head a religious procession of the Chaplains, masters and Brethren of some notable guild." Additional evidence of the high esteem in which it was held can be gathered from an old engraving showing the Cardinals of Narbonne and Saint Severin dancing a *Pavanne* before Louis XII at Maline in 1499. In this period is also found the *Sarabande* which, like the *Pavanne*, exhibits the characteristics of gravity, pride and religious solemnity. Although many of these court dances were of Spanish origin, France borrowed them, polished, and later elaborated their simple steps until they became the foundations of later ballet technique.

With the passing of the 16th Century, the first school of ballet was established in France under charter of the king. Technical standards were raised,

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1. (Editor's note) It should be understood that it is not to the discredit of the Church that the ancient dance of the Greeks and the Romans was discouraged, if not banned. Originally some of the dances, particularly the Greek *sikinnis*, were ritualistic erotic dances intended through a sort of sympathetic influence to promote the fertility of the fields. The Bacchic or Dionysiac dances were devoted to the worship of Dionysus (Bacchus), the God of Wine. In the course of time, especially in the years of the Roman decadence, they became extremely lascivious and orgiastic, and were discontinued by the Church not only because of their pagan origins but especially because of their corrupting influence on the people. It was for the good of society that the decadent Roman theatre and the orgiastic dance which was its adjunct were banned.

2. (Editor's note) Dom Bernardo Martinez, who was born and spent his early years in Santo Domingo de Silos, Spain, gives an eye-witness account of the part dancing still plays in official religious ceremonies in three towns of the province of Burgos, old Castile. These dances take place in the open squares and the streets during processions.



and professional dancers replaced the amateur courtiers. Once more the ancient art of pantomime was revived and dance became a medium of serious expression for serious artists. Finally, by the end of the century, classic ballet was already emerging from infancy into maturity, the inventions and far reaching innovations of Vestris and Novarre (which included the art of dancing on the Points) being instrumental in raising it by the middle of the nineteenth century to a state of high perfection.

THE TWENTIETH CENTURY, however, brought the true liberator of dance, Isadora Duncan. To an age-old art that was becoming stereotyped and conventionalized she brought a new impulse and new direction through the re-establishment of human emotion in movement and the re-expression of the soul and man's inner life. She made a study of the poses found in antique statues, friezes, and old temple models of the Greeks, not in order to copy them, but to learn from them how the Greeks had set themselves to the natural expression in dance of their thoughts and feelings. The impact of her teaching and dancing can be appreciated and fully realized only when one compares it with the centuries of ballet that had preceded it. Movement now became symbolical and representative of thought. Freed from techniques necessitated by a corseted torso, ruffled skirts, and box toe slippers, movement became spontaneous and natural and significant of meaning, and for the first time in a long period of time dance was equipped to take its place among the major arts. Though the modern dance has grown far beyond Isadore Duncan's original theory, her influence is discoverable in practically every contemporary manifestation of the art today. Her emancipation of the art of dancing from its conventions marks a new epoch in its history.

Indeed Isadora Duncan liberated the dance, but Ruth St. Dennis and Ted Shawn enriched its vocabulary and built a new theatrical form, based upon a much broader conception of the art. As did Isadora Duncan, Ruth St. Dennis

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Though at one time dancing was performed during processions of the Blessed Sacrament, this usage has been discontinued, and now is characteristic of only the patronal feasts. It is to be noted that the dancing never takes place in the church, though St. Paschal Baylon, he tells us, was famed for his devotion to the Blessed Eucharist and for his magnificent dancing during processions of the Blessed Sacrament. (He derives his surname Baylon from the Spanish *baylon*, meaning the great dancer).

In the three towns mentioned by Dom Martinez, Santo Domingo de Silos, Santibanez, and Carazo, dancing is performed in the honor of Our Lady el Mercado, St. John the Baptist, and St. Lucy respectively, dancing being reserved for the feast days of these saints exclusively, thus showing that the dance is considered a mark of special honor, or as an expression of an internal joy which can spring only from the inspiration of the patron saint. It is noteworthy that these three parishes are famous for their preservation of liturgical traditions. Santo Domingo de Silos is renowned particularly from the twelfth century onwards down to our day as a liturgical center and as a place of great learning, the monks of Santo Domingo having done considerable work in Gregorian chant.

turned to the primitive dance of recreation as a medium for expression. It was in the Orient, and its symbolism, that she found an objective basis for the presentation of her thought. Movement became symbolic of something instead of remaining content with sheer virtuosity. "The symbol was the first departure from realism of absolute representation, it was the stepping stone to artistic creation, to a realm of greater freedom." Where there is symbol there is selected restraint. By its implications and characterizations it is partially revealing in this respect, and approaches our modern method of expressionism.

From the Ruth St. Dennis and Ted Shawn Company came two outstanding schools of contemporary American Dance, those of Martha Graham and Humphrey-Weidman, each of which is stamped with conviction. Behind these new action-modes is the genuineness of true experience, an emotional experience to be sure, but one related to the very background of life. These schools depart from each other on the basis of the means for attaining an end, and the difference grows from the condition that truly expressional dance varies in its very nature with the individual dancer. As we think...so we will act. The failure to recognize the principle that no two people think, act, feel, experience, and express their own convictions in another's terms has given rise to confusion regarding the expressional dance, and no one has suffered more than Martha Graham from this erroneous approach.

Modern dance is concerned with movement and not with steps. It is directly affected by the country in which it lives. Although the manner of dancing may change radically, owing to the country in which it manifests itself, the physical principles remain the same, for the body, which is the dancer's medium, is eternally subject to certain laws of its own. Like the true dance of any period, modern American dance is characterized by its simplicity, its economy, its focus, and, above all, an awareness of the tempo and "blood flow" of the time and country that feeds it. As Martha Graham says, "Know your country. When its vitality, its freshness, its exuberance, its overabundance of youth and vigor, its contrasts of plentitude and bareness are made manifest in movement on the stage, we begin to see the American dance."

Modern Dance is fast becoming a powerful influence on the American scene. In its flowering, through our willingness to dig deep into our own experiences, it has brought forth new physical and mental adventures inasmuch as our many racial strains and geographical variations provide a limitless scope as a background for the modern expressional dance which is expressive of the finest of our thoughts rather than of our instincts only. There can be no doubt that it has been one of the most important contributions to culture within our times, not only an artistic contribution, but a triumph of the human spirit. It aims to bring back joy into the world through fine entertainment, and, as says Eric Gill, "the most useful art is that of entertainment; for there is no point in entertainment unless it be in some way health-giving to our souls."





### Wood Engraving

ABOVE: CHRISTMAS CARD ENGRAVING BY MARY K. FINNEGAN OF CHRIST AS SAVIOR AND KING OF THE WORLD.

LEFT: OAK TREE AND SCALES, SYMBOL OF KING LOUIS OF FRANCE WHO IS SAID TO HAVE HELD COURT AND ADMINISTERED JUSTICE UNDER AN OAK TREE, BY MARY K. FINNEGAN.

BELOW: COVENTRY BY GEORGE BARFORD.



## DA versus CAA

**M**YSTERY: Father X was very much interested in the D.A. At first reading he was puzzled and resentful, considered it "deliberate confusion," but admitted being sold as he read further.

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When folks write about missing the Pentecost issue they always mention the D.A. One really had his number—"is he the District Attorney?"

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**SWOONING POLYSYLLABICS:** It has always made me unhappy to see so many Sisters going to the Art Institute. Aside from the fact of its being Non-Catholic (in my day the art institutes were even bigoted), the instruction is of the hazy sort in which swooning polysyllabics play a major role. All we do is to work here, and the heck with aesthetics, interspatial volumnic tensions, etc.

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**MOSTLY CHECKS:** The recent poll of lapsed members brought mostly checks in answer. But I found one letter that was good! Here are some extracts:

**D**ISCOVERY: "When I make the discovery that I cannot agree with anyone, and no obligation exists on my part to defend a principle, I feel it is better to step aside quietly and be in peace. Since your request is urgent, however, I will reply by giving you some of the reasons for my "lapsing." At the same time I must assure you that I would rather not express my sentiments, mainly because I have always found the Sisters connected with the C.A.A. so sincere and earnest in their efforts and such splendid religious that I hesitate to say anything which could even remotely reflect discredit on them.

**MISCALCULATED:** When, in its earliest days, I joined the C.A.A., it was with genuine delight at the thought that at last there was an organization which could be an ark of salvation in the sea of artistic chaos and confusion of today. This of course could only exist and survive under the patronage of Holy Mother Church. Without going into too much detail, and to put it rather plainly, I think I have sufficient reason for coming to the conclusion that I miscalculated.

**CONTEMPT FOR TRADITIONS:** Do not think for a moment that I question the firm and orthodox faith of any single individual involved. I do not. What I do question is what might be called "the philosophy of life" of the Association. Its narrow onesidedness in its philosophic outlook; the destructive criticism and contempt for tradition voiced by a sufficient number of its conven-





tion speakers; its superficiality evidenced by its undivided attention and interest in mere techniques, all of which makes its spirit, to my mind, to be the very antithesis of what a Catholic Art Association should be.

SHEER NONSENSE: As to the Association's expression of philosophical theories—I find it impossible to accept as a complete or true representation of Catholic thought Mr. Carey's interpretation of Jacques Maritain's theories, simply because there is no reason for considering either one to be the last and only word, much less the fully approved authority on the subject. Nor could Miss Bethune's philosophy, which more than smacks of the Catholic Daily Worker, harmonize with Catholic Art, for it distinctly lacks a sense of proportion even as Maritain's does. To consider the "cooking of a meal or the writing of a letter" (I quote Miss Bethune if I remember correctly) as great a work of art as designing a Cathedral or painting a masterpiece simply on the grounds that "art is the best way of doing things" is, on the face of it, sheer nonsense, for mere technique, the essence of that modern art which the great and noble art lover Pope Pius XI emphatically stated had no place in the Sanctuary, is not the criterion of Catholic art which rather evaluates a work primarily on the intellectual or spiritual quality of that work.

INDIGNATION CLIMAXED: The same immature spirit seems to have animated the main speaker at the Manhattanville meeting when she subjected her audience of priests, Sisters and lay people to a tirade of abuse leveled at Catholic Church architecture, preferring, it would seem, a heap of ruins (she offered no substitute) to "that Roman Pantheon on Barclay Street." Then, with magnificent irony she proceeded to give us (priests included!) a demonstration on the craft of making a hooked rug. A craft incidentally fostered by the Puritans who considered beauty a sin and did what they could to destroy Catholic Art. Even the contrast of Hildreth Meier's splendid maturity of manner and sound Catholic spirit could not quell the indignation and disappointment which had been brought to a climax.

I think I had better stop for I have said enough to explain my lapse, which, as is now evident, was (as you suspected) due not to negligence but to my conviction."

NOW WHO'S SLIPPING? In the gallery of the (twenty-fifth Sunday after) Pentecost issue appeared a *modeled terra cotta* head intended as a preliminary study for a *carved wood* statue. Now that's quite amazing. A sculptor solves his carving problems by modeling, and clay rehearses for mahogany!

INCONSISTENT: Maybe it was a little inconsistent to put a painting in the same gallery with ceramics, but when you consider the quality of some of that ceramic sculpture it seems a pity you didn't have *two* paintings.

HONEST FOLKS: The DA should take a crack at the self-classification cards of the members of the CAA. The Gallery could be comprehensive if folks had been honest. Funny how they all think they are professionals and send in stuff to blush for. And the somebodies act like nobodies and won't even admit a favorite field of work.

NOT A BAD HAUL this time for yours truly.

...The Devil's Advocate.

Wood Engraving



ST. MARTIN OF TOURS

SISTER JOAN



ST. THERESE OF LISIEUX

SISTER JOAN



STS. COSMAS AND DAMIAN

SISTER JOAN

(Note—For an explanation of Sister Joan's work see page 35.)



# Medieval Hymnology

By LEE BOWEN



WE have lost in the past few centuries some of the wholesomeness of the past. The people of the Middle Ages, being Christian and therefore traditional, were neither sentimentalists nor aesthetes. They were good common-sensed people who recognized the facts of life, one of which is the primary importance of religion for happiness, and hence did not try to substitute art, or any other spurious cult, for religion. They knew and

believed that God had created the world and also had no doubts about the philosophical proofs of God's existence. The visible world was to them, and rightly, a symbol of its invisible Maker, and hence they saw beneath what we might call the veil of nature the Divine Being who had created it. The only thing required was that one look closely enough. Art, too, created in its way, and hence every work of the architectural, the pictorial, the plastic, and poetic arts had its hidden meaning, if one but took the time to study the object before him. So far were they different from the modern that they would have been astounded to hear a modern poet apologize because his poetry had meaning—or say that “a poem should not mean, but be.” True poets, they were also philosophers who fairly packed their poetry with meaning through the system of multiple interpretation so that what they had written might be delightful to the imagination and the ear and also be of spiritual value, thus combining admirably the profitable with the pleasing.

We have irrefutable evidence in the writings, for example, of St. Thomas and Dante, of this deliberate intention of the medieval poets to elevate their writings above the aesthetic level and inject into their stanzas additional values by the use of the above-mentioned multiple interpretation. Under the cloak of a story, “a beautiful fiction,” said Dante, multiple truths are hidden. For this reason, off and on in the course of the *Divine Comedy* he counsels his reader to “look closely” for the meaning, or not to attempt to follow his meaning if the bark of the reader's intellect is too small for the voyage. Poetry, like Holy Scripture, he tells us in the *Convivio*, should be understood and explained in four senses: the literal, the allegorical, the moral, and the anagogic. He makes use of the crossing of the Red Sea by the Israelites to explain his meaning. Following the lead of St. Thomas, who says that, according to St. Paul, “the Old Law is a figure of the New Law,” he tells us that the Crossing of the Red Sea is a literal, historical fact. But it can be variously interpreted. The crossing of the Red Sea and the entry into the promised land is allegorically a figure of our redemption through Christ and the entry of the soul into heaven. This is the allegorical sense, for just as God had liberated the Israelites from the power of Pharaoh and led them into the promised land, so Christ liberated man from the power of Satan and leads those who follow His example into

heaven. Next comes the moral sense, which, as Dante says, is the conversion of the individual soul from the grief and misery of sin to the state of grace (St. Thomas more explicitly says that the moral sense is that "which we must do," after having understood the allegorical sense). The anagogical sense, finally, is "the departure of the holy soul from the slavery of this corruption to the liberty of eternal glory." In the terminology of the Scholastics, the allegorical sense is that truth which the author intends to convey by the parable, whereas the moral sense is that which we must do, the anagogic sense is that which we are to hope for, having done what we know is right.

This multiple interpretation of poetry we find applied to some of the medieval hymns which, because of their greatness both as poetry and their usefulness in teaching divine truths, the Church incorporated into the Liturgy of the Church year. They not only literally commemorate events in the history of man's salvation, they also teach man how to live, and finally the art of contemplation.

The three great ecclesiastical feasts, of course, are Christmas, Easter and Pentecost. These seasons have their liturgical "tone" expressed in the proper of the Mass, the breviary lessons, and in the hymns intended to be sung at the time. As examples, therefore, we will select one "seasonal" hymn for each of the three feasts and reconsider it with the aid of literary symbolism. These three seasons however are not complete in themselves. They all point to the day of the beatific vision, the day of the Heavenly Jerusalem, and so we will add one of the Jerusalem hymns as a fourth example.

THE CHRISTMAS cycle begins with Advent and goes through Candlemas Day. Many of the Christmas hymns accordingly have references not only to the nativity of Christ but also to the star and the wise men.

Consider as an example of the medieval Christmas hymns the *Sola Magnarum Urbium* written by Prudentius in the fifth century and still to be found in the breviary for Lauds of Epiphany. Throughout the medieval period this hymn was very popular. The greatness of the thought contained in the lines will be seen as soon as they are read in conjunction with the literary symbolism employed. First we will quote the poem and then explain it.

Bethlehem! of noblest cities  
None can once with thee compare;  
Thou alone the Lord from Heaven  
Didst for us Incarnate bear.

Fairer than the sun at morning  
Was the star that told His birth,  
To the lands their God announcing,  
Hid beneath a form of earth.

By its lambent beauty guided,  
See the eastern Kings appear;  
See them bend, their gifts to offer,  
Gifts of incense, gold, and myrrh.



Offerings of mystic meaning:  
Incense doth the God disclose;  
Gold a Royal Child proclaimeth;  
Myrrh a future tomb forshow.

Holy Jesu, in thy brightness  
To the Gentile world displayed,  
With the Father and the Spirit  
Endless praise to Thee be paid!

Bethlehem from the earliest days of the Christians was regarded as a holy city. It is, literally, the place where Christ was born, and the medievals read into the etymology of the word three spiritual significations called for by the fourfold system of interpretation. By transliteration from the Hebrew, Bethlehem means "the house of bread" and many medieval Christmas sermons explained to the faithful the mystical connotations of the phrase. As "the house of bread," Bethlehem signified allegorically the presence of Christ in the Sacrament of the altar where bread and wine become his body and blood. In every Mass the infant Christ is reborn in "the Bethlehem of the elements" used at the consecration. When the house of bread has been changed into the Bread of the World, then is Christ born yet again (morally) in the heart of the communicant, as he was historically born in the cave in Bethlehem. Analogically the cave in Bethlehem then becomes the cave in the holy mountain of contemplation where Christ is seen in the full majesty of his divinity as was historically marked by the star and the wise men.

The star which the wise men saw "in the east, went before them," because, as St. Bonaventure said, it showed the power of God over nature. According to the Old Testament, "the stars . . . were called, and they said: Here we are." So the star is allegorical of the divinity of Christ, morally the symbol of the inner light by which we are led to worship Jesus, and anagogically of God's omnipotence through the communication of the light of Contemplation.

The wise men came from the east, the land of the new dawn, and therefore symbolize all things pertaining to wisdom. From the east Christ will come to judge the world. The beginning of wisdom in every heart is as the coming of another day out of darkness. Finally, the beatific vision will be the perfect day of supernal understanding.

The wise men are allegorical of David, Ezekias, and Josias who were the "sinless" kings of Juda and therefore were figures of the perfections of Christ. David signified perfection by contemplation because his name means "the most desirably beautiful." Ezekias, whose name means "help of the Lord," signified perfection of life or behavior. Josias, that is, "in whom there is sacrifice," personified perfection in religion. Morally the wise men remind us of the perfections which we can achieve through Christ and which, anagogically, will lead us to the beatific vision.

The wise men brought to Jesus gifts of frankincense, gold and myrrh. The same mystical meanings were attached to them that were attached to all the other key words in the hymns. They were first of all allegorical. The divinity

of Christ is symbolized by the incense, which is the symbol of prayer and is offered only to God. The kingship of Christ is shown by gold, the symbol of the sun, monarch of the day and figure of Jesus. The humanity of Christ, expressed by the myrrh with its bitterness and its general use for embalment, is prophetic of the sacrifice of the Cross. Morally incense symbolizes prayer; gold, faith; and myrrh, self-sacrifice. Anagogically incense is celestial praise, gold is the joy of the beatific vision, and myrrh represents the mastered affection of the body through self-denial.

There are those, naturally, who will object to this complicated system of interpretation and of meanings as being very mystifying and quite beyond the concentrative powers of the human mind. The fact of the matter is, the poem we have just explained is in its literal meaning very simple and, given the background of a Catholic culture, perfectly clear. It is a song alive with the energy of contemplation, the joy of an event accomplished, resolutions to live the good life, and hope for the future. But it is not mere song, a melody to which words have been added to carry the singer with no other joy than that of singing. It is a song with a didactic purpose at once ascetical and mystical. Once explained and associated with the general background of the Christmas season, it is a synthesis of all the various thoughts and feelings the Christian experiences at this time. More, it is in reality a synthesis of all the poetic values that appeal to the heart and the soul of the Christian man. That is why we speak of the medieval hymn as a symphony rather than as a mere song, an intertwining of four motifs, none of which at any time can be confused with the other and yet blend into the composition of a complete whole.



## WHO'S WHO AND WHAT?

Ⓒ Since this is in a small way a fifth anniversary issue, a short history of the CAA was prepared by a small group of collaborators who were kind enough to tell the story of the CAA and its achievements during "The First Five Years of the C.A.A."

Ⓒ Knowing that there are new members of the CAA who know too little about the personnel of the association they have joined, the editors have decided to run short biographies which will serve to introduce them. First of the CAA members to be so introduced is Arthur Graham Carey. His biography has been prepared by ADE DE BETHUNE and JOHN HOW-

ARD BENSON, associates with Graham Carey in the John Stevens Workshop.

Ⓒ MELVILLE STEINFELS, 228 East Superior, Chicago, Illinois, professional chairman of the CAA, studied at the Art Institute of Chicago and during the past ten years has, as he writes, earned his bread doing commercial art. Besides several other commissions, he painted fresco in the Loyola Community Theatre in Chicago, and did a large mural altarpiece and a Way of the Cross, both in fresco, in Our Lady of Lourdes Church, Indianapolis. Mr. Steinfelds is the author of "Praise the Lord and Pass the Mortar Board."



☞The artist must know his material, says the CAA. SISTER BERNO, O.S.B., R.N., of the St. Cloud School of Nursing, St. Cloud, Minnesota, writes in "The Art of Nursing" that the material of the nursing arts is man's body and soul, and that a supernatural charity is necessary for a right understanding of Catholic nursing. Sister Berno majored in nursing education under Father Alphonse M. Schwitalla, S.J., St. Louis University.

☞LEE BOWEN is a frequent contributor to the *Catholic Art Quarterly*. Before his induction into the army he was teaching medieval literature at Boston College. He is the author of "Medieval Hymnology."

☞JANE McLEAN, contributor of "On the Modern Dance," is an outstanding young dancer who received her training under Martha Graham and Alberteric Dennishawn. Miss McLean has danced several times before CAA audiences and at many Catholic colleges in the United States. The interpretive dance, as demonstrated by Miss McLean, strives to bring dancing back to its traditional role of being an intellectual, humorous, even spiritual, expression of man's higher thoughts and feelings.

☞The Gallery pages for this issue exhibit the wood engravings of four CAA members who have done what the judges have considered outstanding work.

☞JOHN HOWARD BENSON is the well known stone carver and letterer, co-author with Graham Carey of the *Elements of Lettering*. He studied at the Art Student League, New York, is manager and partner of the John Stevens Workshop, and head of the department of sculpture of the Rhode Island School of Design. The exquisite workmanship of his Phragmites Reed is an example of his skill.

☞GEORGE BARFORD, former professional chairman of the CAA, resides at the College of St. Francis, Joliet, Illinois. His engravings are varied in subject matter, but uniform in the use of good pattern and nicely balanced textures.

☞SISTER JOAN of the Medical Mission Sisters composes little free verse pieces to accompany her engravings. For example, her St. Martin of Tours illustrates the legend told of him that he gave his cloak to a poor man to shelter him from the wind. Saint Therese of Lisieux was fond of peaches, which reminded her of the goodness of God who sends rain and sunshine to make beautiful fruit. Her poem concludes with a prayer that St. Therese may teach us to grow into worthwhile fruit—other Christs. Saints Cosmas and Damian are symbols of charity in their unselfish care of the sick. Vigorous design and humor are the outstanding qualities of her work.

☞ADE DE BETHUNE, 29 Thames Street, Newport, R.I., who scarcely needs an introduction to CAA members, is characterized in her work by bold design, her precise and clean cut line. Her engravings are rugged with a feeling for strong action.

☞MARY KATHERINE FINEGAN, 73 Oakdale Drive, Brighton, New York, has made engravings for Benziger Brothers' new missal. An intended six-weeks stay with Ade de Bethune at her studio in Newport lengthened into two and one-half years during which she also worked with Graham Carey and John Howard Benson in the John Stevens Workshop. At present she is helping to decorate the chapel of the Catholic Worker House of Hospitality at Brighton, New York. Miss Finegan's small designs are exquisitely neat and compact, with a quaintness and sincerity which greatly enhances their delicacy.



## The Eastern Branch Of The C.A.A.

BECAUSE of unavoidable circumstances the report on the Summer Art School held at the College of Notre Dame of Maryland, Baltimore, June 29 to August 7, was not published in the Michaelmas issue of the CAQ. The *Catholic Art Quarterly* extends an apology to the Eastern branch of the Catholic Art Association for the oversight.

"The classes of the sixty art students who registered were not large, but it was felt that the summer course was very constructive and fruitful. The day began with the *Missa Recitata* held in the college chapel, at which all the two hundred summer school students attended. The class instruction in fresco technique and stained glass was based on thorough Christian fundamentals, the students each day keeping in touch with the liturgical season through the Mass. Father Couturier, O.P., not only taught his group, but supplemented the work of Mrs. Charles Hunt in art education and of Sister Noreen in the history of art by giving a series of conferences in Catholic art philosophy.

The above conferences were attended by many others of the summer-school group as well as by the art students. Father Couturier spared himself very little, being on hand practically day and evening to answer inquiries, give suggestions, and otherwise be of help to the students in their work.

Besides his very active day, Father Couturier designed and supervised the making of a very fine set of vestments. This set, together with the compositions, frescoes, stained glass work, and the class-work problems of Mrs. I. Hunt's thirty-four teachers were on display.

Judging from the active participation of the Sisters every afternoon, either in con-

ference with an instructor or hard at work on their own problems, there seemed no doubt about their desire to develop and to spread our Christian heritage of art, both as a means of coordinating the other arts and sciences, and as a way of demonstrating the intrinsic merit of art itself."

ON DECEMBER 4 the Fifth Annual Eastern Regional Meeting of the Catholic Art Association was held at the College of Notre Dame of Maryland. General theme of the meeting was "The Integral Man in the Integral Christ" presented by the keynote speaker, Dom Damasus Winzen, O.S.B., of St. Paul's Priory, Keyport, N. J. The meeting opened formally with a *Missa Cantata* sung by the student body, and closed with Benediction of the Blessed Sacrament in the evening.

Papers read at the meeting were "The Place of Art in Catholic Life," by Father Couturier, O.P., "The Cultivation of the Native Arts to Foster the Faith," by Reverend Jean de Menasce, and "The Educational Value of the Modern Dance," by Jane McLean. As an added feature, Miss McLean's brother, Edward McLean, of the Folger and Congressional Libraries, spoke on the Craft of Bookbinding and illustrated with outstanding examples of the craft.

Interspersed between the sessions were visits to the Art Gallery and Studios and demonstrations in weaving, modeling, and stained glass techniques by Mrs. Charles Hohman, Mrs. Mary Klaunder Jones, and Miss Janet Woods, respectively. The evening concluded with the superb dance recital of Jane McLean which featured her very contemporary "Promised Peace."



THE SPRING 1938 number of the *Quarterly* carried a list of the member institutions at that time under the heading: "Some of Those Who Have Approved the Catholic (College) Art Association." The following institutions from that list are still members or are represented by active individual members:

Notre Dame University.....	Indiana
St. Thomas College.....	Minnesota
St. Martin's College.....	Washington
St. Paul Seminary.....	Minnesota
Mundelein College.....	Illinois
Briar Cliff College.....	Iowa
Mount St. Joseph-on-the-Ohio.....	Ohio
Our Lady of Cincinnati.....	Ohio
Nazareth College.....	New York
Mount Mary College.....	Wisconsin
Nazareth College.....	Kentucky
Siena Heights College.....	Michigan
St. Benedict's College.....	Minnesota
St. Mary's of the Springs.....	Ohio
Mary Manse College.....	Ohio
Mount Mercy Junior College.....	Iowa
St. Catherine College.....	Minnesota
Loretto Heights College.....	Colorado
St. Mary's Institute, O'Fallon.....	Missouri
Villa Madonna College.....	Kentucky
Immaculata Seminary.....	District of Columbia
St. Mary-of-the-Woods College.....	Indiana
St. John's University.....	Minnesota
Catholic University of America.....	District of Columbia

